

*Johannes Brahms*  
*gewidmet.*

# Variationen

für

Violine und Pianoforte

über ein Thema von

JOHANNES BRAHMS

von

# MARCO ANZOLETTI

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# Variationen

über ein Thema von Johannes Brahms.

Marco Anzoletti.

**Largo.**

Violine.

Pianoforte.

**Thema.**

*poco f*

dim. p

dim. p

Var. I.  
Moderato.

p con libertà

p

mp

f

p

f

tr

V

Lento. rit.

dim. mp

pp Lento. rit.

Var. II.  
Vivace.

This musical score is for a variation in 2/4 time, marked 'Vivace'. It consists of a piano accompaniment and a violin part. The piano part is written in grand staff notation (treble and bass clefs), while the violin part is in a single treble clef. The score is divided into six systems. Dynamics include *sf* (sforzando), *pp* (pianissimo), *p* (piano), and *rit.* (ritardando). Articulations such as accents (*>*), trills (*tr*), and slurs are used throughout. Fingerings are indicated with numbers 1-5. The piece concludes with a double bar line and repeat dots.

Var. III.  
Allegretto vivo.

*leggiere*

*mp legg.*

*stacc.*

*stacc.*

*tr#*

*tr*

*f* *p* *dim.*

*p* *rinf.* *rinfp* *dim.*

*pizz?*

*tr*

Var. IV.  
Moderato assai.

*mp largamente*

*mp*

*p*

*tr*

*espressivo*

*p*

*rinf.*

*allarg.*

Var. V.  
Vivace a modo di Danza.

The musical score is written for piano and treble clef. It is in 2/4 time and consists of five systems of staves. The first system includes the dynamic marking *sf p* and *molto stacc. p*. The score features various musical notations including trills, slurs, and dynamic markings such as *sf p* and *molto stacc. p*. The piece is characterized by a lively, dance-like feel.

Var. VI.  
Agitato.  
*con fuoco*

The musical score is written for a single instrument, likely a piano, in 6/8 time. It consists of six systems, each with three staves (treble, middle, and bass clefs). The first system begins with a forte (*f*) dynamic and is marked *con fuoco*. The second system features a mezzo-piano (*mp*) section with the instruction *ruhig*. The third system starts with a piano (*p*) dynamic. The score is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs, accents, and trills. The key signature changes from one sharp (F#) to two flats (Bb and Eb) during the piece.



The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a dynamic marking of *p* (piano) towards the end. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

**Var. VII.  
Presto.**

The second system begins with the tempo and mood marking *forte ed assai marcato*. The upper staff starts with a dynamic of *mf* (mezzo-forte). The lower staff has a dynamic of *mf* and includes a *pizz.* (pizzicato) marking. The music is characterized by strong, accented chords and rhythmic patterns.

The third system continues the piece with a *pizz.* marking in the upper staff and an *arco* marking. The dynamics are marked *f* (forte). The texture is dense with many chords and rhythmic figures.

The fourth system shows a dynamic shift from *p* (piano) in the upper staff to *f* (forte) in the lower staff. The music features complex rhythmic patterns and chordal textures.

The fifth system includes a *p* marking in the upper staff and a *ff* (fortissimo) marking in the lower staff. The piece concludes with a final chord in the upper staff.

Var. VIII.  
Andante.

*sempre legato ed eguale*

*p*

*mp*

*tr*

*p*

*p*

Var. IX.

Adagio. *at libitum - recitando*  
sulla 4<sup>a</sup> Corda

*pp*

6

*pp*

*con Pedale*

*pp*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has a treble and bass clef. The vocal line has a treble clef. The piano part features a series of chords in the left hand and a melodic line in the right hand. The vocal line has a melodic line with some triplets. The tempo marking *con Ad.* is present at the bottom left. The dynamic marking *pp* is at the bottom right.

Second system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has a treble and bass clef. The vocal line has a treble clef. The piano part features a series of chords in the left hand and a melodic line in the right hand. The vocal line has a melodic line with some triplets. The dynamic marking *pp* is at the bottom left.

Third system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has a treble and bass clef. The vocal line has a treble clef. The piano part features a series of chords in the left hand and a melodic line in the right hand. The vocal line has a melodic line with some triplets. A *V* marking is present at the end of the system.

Fourth system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has a treble and bass clef. The vocal line has a treble clef. The piano part features a series of chords in the left hand and a melodic line in the right hand. The vocal line has a melodic line with some triplets.

Fifth system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has a treble and bass clef. The vocal line has a treble clef. The piano part features a series of chords in the left hand and a melodic line in the right hand. The vocal line has a melodic line with some triplets. The dynamic marking *rit.* is present at the bottom left and right.

Var. X.  
Vivo.

*f* su due corde *cresc.*

*p*

*con Ped.*

*ff* *legato* *p*

*rinf.* *rinf.*

sulla 3ª Corda

6

Var. XI.  
Poco lento, molto espressivo.

*p* pastorale *p* pastorale

*con Ped.*

pp

p rit.

p dim. assai tr.

**Var. XII.**  
**Allegretto alla canzonetta.**

gaio p rinf. p

p ten. rit. f ten. rit. f

tr  
rinforz. p

f sf  
lento ten. rit. molto

Var. XIII.  
Vivo.

p leggero assai p

8

8

This page of a musical score, numbered 15, contains six systems of music. Each system consists of a single treble clef staff and a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings such as *sf* (sforzando) and *p* (piano). The piece concludes with a double bar line and repeat dots at the end of the final system.

Var. XIV.  
Celere e con equaglianza.

The musical score is presented in five systems. Each system contains a piano part (grand staff) and a violin part (single treble clef). The piano part is written in a grand staff with treble and bass clefs. The violin part is written in a single treble clef. The score includes dynamic markings such as *mp* and *p*, and features complex rhythmic patterns and articulation. The tempo and character are indicated as "Celere e con equaglianza".



Var. XV.  
Moderato.

The musical score is written for piano and guitar. It consists of six systems of music. The first system includes the tempo marking 'Moderato' and dynamic markings 'pizz.' and 'mp'. The piano part is marked 'mp pizzicando'. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as 'p', 'mp', and 'sf'. There are also articulation marks like accents and slurs. The guitar part includes specific techniques like pizzicato and trills. The key signature has one sharp (F#) and the time signature is 2/4.

Var. XVI.  
Andante.

*Con tenerezza grottesca.*

Adagio.

*calcando\*)*

*pp*

*rit.*

*rit.*

*mp*

*mp*

*più p*

*rit.*

*ritard. molto*

*ritard. molto*

\*) *Calcando*, espressione usata da Paganini per indicare una grande pressione di suono dovuta più alle dita della mano sinistra che non alla forza d'arco.

Var. XVII.

Adagio. *con una grande tranquillità*

The musical score for Var. XVII is presented in six systems. Each system contains a violin part (top staff) and a piano accompaniment (two staves). The tempo is marked 'Adagio' with the instruction 'con una grande tranquillità'. The time signature is 2/4. The score includes various musical notations: tremolos in the violin part, dynamics such as *pp* (pianissimo) and *allarg.* (allargando), and articulation marks like *rit. molto* (ritardando molto). The piano accompaniment features chords and melodic lines in both hands, with some passages marked *pp* and *allarg.*. The overall mood is calm and serene.

Var. XVIII.  
Mosso.

*ferocemente e sempre ff*

The musical score is written for piano and consists of five systems of staves. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by 'ff' (fortissimo) and 'sf' (sforzando) markings. The score includes numerous accents and slurs, particularly in the right hand. The key signature changes from one sharp (F#) to two flats (Bb) in the fourth system. The overall texture is dense and rhythmic, characteristic of a 'Mosso' (moderato) tempo.

*acceler.*  
*acceler.*  
*sf.* *sf.* *senza ritard.*  
*senza ritard. ff*

**Var. XIX.**  
**Vivo.**

**Vivo.**

*p* *lento* *p con ped.* *pp*  
*Vivo.* *lento* *tr* *lento* *Vivo.* *tr*  
*con ped.* *pp*

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The first staff has a *rinf.* dynamic marking. The grand staff has a *rinf.* marking in the upper part and a *p* marking in the lower part.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has three sharps. The first staff has an *espress.* dynamic marking. The grand staff continues the accompaniment.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has three sharps. The first staff has a melodic line with slurs. The grand staff has a chordal accompaniment.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has three sharps. The first staff has a melodic line. The grand staff has a chordal accompaniment. A *mf* dynamic marking is present in the lower part of the grand staff.

Fifth system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has three sharps. The first staff has a melodic line with slurs and a *pp* dynamic marking. The grand staff has a chordal accompaniment. A *ritard.* marking is present in the lower part of the grand staff. A *pizz.* marking is present in the first staff. A *pp* marking is present in the lower part of the grand staff.

Var. XX.  
Mosso.

arco *con gran forza*  
*ff*

*ff con gran forza*

*sf*

*p*

*ff*

*rall.*

*rall.*

*ff*

**Andante.** **Più lento.**

*dolce* *quasi fantasia* *p* *rit.* *f* *p*

The score is written for voice and piano. The key signature has one flat (B-flat), and the time signature is 2/4. The piece begins with a vocal line marked *dolce* and *quasi fantasia*. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamics range from *p* (piano) to *f* (forte). The tempo changes from *Andante* to *Più lento*. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 2, 3, 6, 8).



*animando e cresc.*

*animando e cresc.*

*dim.*

*dim.*

*p*

**Allegro.**

*p*

*stacc.*

*tr*

*p*

*stacc.*

*tr*

*marcato*

*p*

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff, featuring a melodic line with various ornaments and phrasing. The piano accompaniment is written in two staves (treble and bass clefs), providing harmonic support with chords and moving lines. Dynamic markings include *mp* (mezzo-piano), *dim.* (diminuendo), and *rit.* (ritardando).

**Lento espressivo.**

The second system is marked **Lento espressivo.** It features a vocal line starting with a *p* (piano) dynamic and a piano accompaniment starting with a *pp* (pianissimo) dynamic. The piano accompaniment includes a rhythmic pattern in the bass line. The system concludes with a double bar line.

The third system continues the **Lento espressivo.** section. It features a vocal line with a *dim. molto* (diminuendo molto) marking. The piano accompaniment is more complex, with a prominent bass line featuring a rhythmic pattern of eighth notes. The system concludes with a double bar line.

The fourth system begins with a *sf p Cadenza.* marking. The vocal line features a cadenza with trills and ornaments. The piano accompaniment is sparse, with a few chords and a final cadence. The system concludes with a double bar line.

First system of musical notation. The upper staff contains a melodic line with six measures, each marked with a trill (tr) and a wavy line above it. The lower staff is a grand staff with empty treble and bass clefs.

Second system of musical notation. The upper staff continues the melodic line with six measures, including a dynamic marking of *sf* (sforzando) and a wavy line above the notes. The lower staff is a grand staff with empty treble and bass clefs.

Third system of musical notation. The upper staff features a series of six measures with slanted eighth-note patterns, each marked with a slur and a wavy line above it. The lower staff is a grand staff with empty treble and bass clefs.

Fourth system of musical notation. The upper staff continues the slanted eighth-note patterns from the previous system, with six measures. The lower staff is a grand staff with empty treble and bass clefs.

Fifth system of musical notation. The upper staff contains six measures of chords, with a dynamic marking of *pizz.* (pizzicato) at the end. The lower staff contains six measures of chords, with a dynamic marking of *pizz.* at the end. A measure number '10152' is printed below the system.

Vivace.

The first system consists of two staves. The upper staff is a treble clef with a whole rest. The lower staff is a piano staff with a common time signature. It begins with a piano (*p*) dynamic and a *marcato* marking. The melody starts with a quarter note, followed by eighth notes, and ends with a *staccato* marking.

The second system continues the piano part. It features an *arco* marking above the staff and a *p marcato* marking below. The melody includes a *staccato* marking at the end. The piano accompaniment consists of chords and moving lines in both hands.

The third system shows the piano part with more complex accompaniment. The right hand has chords and moving lines, while the left hand has a more active bass line. There are accents (>) over some notes in the right hand.

The fourth system introduces a melodic line in the treble clef. The piano accompaniment continues with chords and moving lines in both hands. There are accents (>) over some notes in the right hand.

The fifth system concludes the piece. It features a final melodic line in the treble clef and a final cadence in the piano part. The piano accompaniment includes chords and moving lines in both hands.

First system of musical notation, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The key signature has one sharp (F#).

Second system of musical notation. The treble staff includes trills (tr) and dynamic markings *sf p.* and *f*. The bass staff features a section labeled *8va bassa* with a dotted line, containing a five-fingered scale (5) in the right hand.

Third system of musical notation. The treble staff contains trills (tr) and triplets (3). The bass staff continues with a five-fingered scale (5) in the right hand.

Fourth system of musical notation. The treble staff features a five-fingered scale (5) in the right hand. The bass staff has a melodic line with accents.

Fifth system of musical notation. The treble staff includes a five-fingered scale (5) in the right hand and an eighth-note scale (8) in the left hand. The bass staff continues with a melodic line.

ff *largamente*

ff *largamente*

*fp*

*fp*

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including the instruction *acceler. e cresc.* in both staves.

Third system of musical notation, showing complex rhythmic patterns and chordal structures.

Fourth system of musical notation, featuring a prominent bass line and treble accompaniment.

Fifth system of musical notation, including the instruction *ff marcato* and *ff* in both staves.

# Neue Compositionen für Violine mit Begleitung des Pianoforte.

<b>Bohm, Carl, Bagatellen.</b> 12 kleine Stücke: No. 1. Larghetto. — No. 2. Scherzoso. — No. 3. Intermezzo. — No. 4. Serenade. — No. 5. Zigeuner-Weise. — No. 6. Polonaise. — No. 7. Fugato. — No. 8. Siciliano. — No. 9. Berceuse. — No. 10. Gigue. — No. 11. Menuett. — No. 12. Walzer (in canoni-scher Form) . . . . . a	1—
<b>Bunte Reihe.</b> 6 leichte Stücke: No. 1. Arioso. — No. 2. Menuetto. — No. 3. à la Polka. — No. 4. Märchen. — No. 5. à la Valse. — No. 6. Ländler à	150
<b>Miniatur-Bilder.</b> 6 Melodien: No. 1. Liebes- lied. — No. 2. Kleine Romanze. — No. 3. Serenade. — No. 4. Cantilene. — No. 5. Mazurka. — No. 6. Tyrolienne . . . . . a	1—
<b>Serenata Espanola.</b> Spanisches Ständchen . . . . . a	1—
<b>Sechs Vorspiel-Stücke</b> (erste Position): No. 1. Praeludium. — No. 2. Canzonetta. — No. 3. Italie- nische Romanze. — No. 4. Gondellied. — No. 5. Inter- mezzo. — No. 6. Ländler . . . . . a	1—
<b>Albumblätter.</b> 12 melodische Vortragsstücke: No. 1. Madrigal. — No. 2. Canzone. — No. 3. Sara- bande. — No. 4. Italienische Weise. — No. 5. Cou- rante. — No. 6. Mazourka. — No. 7. Spiccato. — No. 8. Ländler. — No. 9. Bolero. — No. 10. Spinn- lied. — No. 11. Adagietto religioso. — No. 12. Span- Ständchen . . . . . a	1—
<b>Kleine Suite:</b> No. 1. Intrada. — No. 2. Loure. — No. 3. Aria. — No. 4. Gavotte. — No. 5. Intermezzo. — No. 6. Perpetuo mobile . . . . . a	1—
<b>Abendlied</b> . . . . . a	1—
<b>Arabesken.</b> 12 leichte Vorspielstücke: No. 1. Staccato-Etude. — No. 2. Steyerischer Ländler. — No. 3. Nocturne. — No. 4. Kujawiak. — No. 5. Skandinavische Romanze. — No. 6. Ritornell. a	1—
— Op. 113. <b>Zitherständchen</b> . . . . . 1—	
— Op. 151. <b>Wiegenlied</b> . . . . . 1—	
— Op. 179. <b>Malinconia.</b> Moment musical . . . . . 2—	
— Op. 314 No. 1. <b>Canzona.</b> Romanze . . . . . 150	
— Op. 314 No. 2. <b>Cavatina</b> . . . . . 150	
— Op. 314 No. 3. <b>Gavotte</b> (No. 1) . . . . . 150	
— Op. 314 No. 4. <b>Papillon.</b> Capriccio . . . . . 250	
— Op. 314 No. 5. <b>Barcarola</b> . . . . . 2—	
— Op. 314 No. 6. <b>Caprice de Concert</b> en forme de Variations . . . . . 3—	
— Op. 314 No. 7. <b>Legende.</b> Morceau de Concert . . . . . 2—	
— Op. 314 No. 8. <b>Gavotte</b> (No. 2) . . . . . 2—	
— Op. 314 No. 9. <b>Air mélodieux.</b> Morceau facile . . . . . 150	
— Op. 314 No. 10. <b>Mazourka-Caprice</b> . . . . . 2—	
— Op. 314 No. 11. <b>Ballade</b> . . . . . 250	
— Op. 314 No. 12. <b>Romanze</b> . . . . . 2—	
— Op. 314 No. 13. <b>Tarantelle</b> . . . . . 250	
— Op. 314 No. 14. <b>Schlummerlied</b> (Berceuse) . . . . . 150	
— Op. 314 No. 15. <b>Novellette</b> (No. 1, D moll) . . . . . 150	
— Op. 314 No. 16. <b>Novellette</b> (No. 2, F dur) . . . . . 150	
— Op. 314 No. 17. <b>Bourrée.</b> . . . . . 2—	
— Op. 314 No. 18. <b>Aria</b> . . . . . 1—	
— Op. 314 No. 19. <b>Dritte Gavotte</b> . . . . . 150	
— Op. 314 No. 20. <b>Zweite Ballade</b> . . . . . 2—	
— Op. 314 No. 21. <b>Zweite Romanze</b> . . . . . 2—	

<b>Brahms, Johannes, Ungarische Tänze,</b> bearbeitet von Joseph Joachim. 4 Hefte . . . . . a	5—
<b>Ungarische Tänze,</b> bearbeitet von Friedrich Hermann (leicht). 4 Hefte . . . . . a	3—
<b>Wiegenlied</b> (Op. 49 No. 4) . . . . . 130	
— Op. 52. <b>Liebeslieder</b> . . . . . 450	
— Op. 77. <b>Violin-Concert</b> (D dur) . . . . . 10—	
— Op. 78. <b>Sonate</b> (G dur) . . . . . 750	
— Op. 100. <b>Zweite Sonate</b> (A dur) . . . . . 8—	
— Op. 108. <b>Dritte Sonate</b> (D moll) . . . . . 8—	
— Op. 115. <b>Quintett als Sonate</b> . . . . . 8—	
— aus Op. 116 No. 4. <b>Intermezzo</b> . . . . . 150	
— aus Op. 117 No. 1. <b>Intermezzo</b> . . . . . 150	

<b>Bruch, Max, Op. 42. Romanze</b> (A moll) . . . . . 4—	
— Op. 44. <b>Zweites Violin-Concert</b> (D moll) . . . . . 8—	
— Op. 46. <b>Schottische Fantasie</b> . . . . . 9—	
— Op. 47. <b>Kol Nidrei.</b> Adagio . . . . . 3—	
— Op. 56. <b>Adagio</b> nach Keltischen Melodien . . . . . 3—	
— Op. 57. <b>Adagio appassionato</b> . . . . . 3—	
— Op. 58. <b>Drittes Violin-Concert</b> (D moll) . . . . . 12—	
— Op. 63. <b>Schwedische Tänze.</b> 2 Hefte . . . . . a	450
— Op. 65. <b>In Memoriam.</b> Adagio . . . . . 4—	

<b>Cooper, Henry, „Da Capo“,</b> 12 leichte Stücke (erste Position): No. 1. Tambourin. — No. 2. Walzer. — No. 3. Sonatine. — No. 4. Mazurek. — No. 5. Studie. — No. 6. Elegie. — No. 7. Scherzando. — No. 8. Gavotte. — No. 9. Arietta. — No. 10. Réverie. — No. 11. Rondo. — No. 12. Tarantelle . . . . . a	1—
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<b>Cui, César, Op. 50. Kaléidoscope.</b> 24 Mor- ceaux: No. 1. Moment intime. — No. 2. Dans la brume. — No. 3. Musette. — No. 4. Simple chan- son. — No. 5. Berceuse. — No. 6. Notturmo. — No. 7. Intermezzo. — No. 8. Cantabile. — No. 9. Orientale. — No. 10. Questions et réponses. — No. 11. Arioso. — No. 12. Perpetuum mobile. — No. 13. Badinage. — No. 14. Appassionato. — No. 15. Danse rustique. — No. 16. Barcarole. — No. 17. Prélude. — No. 18. Mazurka. — No. 19. Valse. — No. 20. Novellette. — No. 21. Lettre d'amour. — No. 22. Scherzetto. — No. 23. Petit Caprice. — No. 24. Allegro scherzoso. . . . .	150
<b>Tarantella</b> . . . . .	150

<b>David, Ferdinand, Lieder ohne Worte</b> von Mendelssohn-Bartholdy, für Violine bearb. Sieben Hefte à 3 bis 5 Mark.	
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<b>Dvorák, Anton, Op. 11. Romanze</b> (F moll) . . . . . 3—	
— Op. 46. <b>Slavische Tänze.</b> (Erste Serie.) 2 Hefte à . . . . . 5—	
— Op. 49. <b>Mazurek</b> (E moll) . . . . . 3—	
— Op. 53. <b>Violin-Concert</b> (A moll) . . . . . 10—	
— Op. 57. <b>Sonate</b> (F dur) . . . . . 750	
— Op. 72. <b>Slavische Tänze.</b> (Zweite Serie.) 2 Hefte à . . . . . 6—	
— Op. 75. <b>Romantische Stücke.</b> . . . . . 450	
— Op. 94. <b>Rondo</b> . . . . . 4—	
— <b>Waldesruhe.</b> Klid. Adagio . . . . . 150	

<b>Godard, Benjamin, Op. 145. En plein Air.</b> Suite de cinq morceaux. No. 1. à l'ombre. — No. 2. Sous la charmillle. — No. 3. En regardant le ciel. — No. 4. Danse rustique. — No. 5. La fée du Hallier. . . . .	
No. 1 und 3 à Mark 150, No. 2, 4, 5 . . . . . a	2—

<b>Goldmark, Carl, zweite Suite</b> (Es dur). n. . . . .	9—
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<b>Heyssig, Alfred, Op. 1. Airs slaves.</b> 2 Hefte . . . . . a	4—
— Op. 4 No. 1. <b>Ballade</b> . . . . . 120	
— Op. 4 No. 2. <b>Polonaise</b> . . . . . 3—	
— Op. 5. <b>Legende</b> . . . . . 2—	
— Op. 6. <b>Rondeau burlesque</b> . . . . . 2—	

<b>Fuchs, Robert, Op. 40. Fünf Intermezzi.</b> 2 Hefte . . . . . a	4—
<b>Gernsheim, Fr., Op. 33. Fantasiestück</b> . . . . .	3—
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*Johannes Brahms*  
*gewidmet.*

**Variationen**  
 für  
**Violine und Pianoforte**  
 über ein Thema von  
**JOHANNES BRAHMS**  
 von  
**MARCO ANZOLETTI**

Preis Mk 8—

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*Joseph Joachim-Nachlaß*



# Variationen

über ein Thema von Johannes Brahms.

Violine.

Marco Anzoletti.

**Largo.**

*f* *p*

**Thema.**

*poco f*

*sf*

*dim.* *p*

This section begins with a **Largo** tempo. The first staff features a dynamic of *f* (forte) and a *p* (piano) dynamic. The **Thema** (Theme) is marked *poco f* (poco forte). The music includes various articulations such as slurs and accents, and dynamic markings like *sf* (sforzando) and *dim.* (diminuendo).

**Var. I.**  
**Moderato.**

*p* *con libertà*

*sf* *mp* *sf*

*tr*

*Lento.* *rit.* *mp*

*dim.*

This section is marked **Var. I. Moderato**. It begins with a dynamic of *p* (piano) and the instruction *con libertà* (with freedom). The music features a variety of dynamics including *sf* (sforzando), *mp* (mezzo-piano), and *sf* (sforzando) again. There are also trills (*tr*) and a *V* (vibrato) marking. The section concludes with a *Lento.* (Lento) tempo and a *rit.* (ritardando) instruction, ending with a dynamic of *mp* (mezzo-piano) and a *dim.* (diminuendo) marking.

Violine.

Var. II.  
Vivace.

Var. III.  
Allegretto vivo.

Violine.

Var. IV.  
Moderato assai.

*mp largamente*

*espressivo*

*rinf.*

*rinf.*

*rinf.*

Var. V.  
Vivace a modo di Danza.

*sf p*

*pizz.*

*rinf.*

*tr*

*tr*

*tr*

*tr*

*tr*

Violine.

Var. VI.  
Agitato.  
*con fuoco*

*f* *sf* *sf* *sf* *sf* *sf* *sf*

*ruhig* *tr* *mp* *p*

Var. VII.

Presto. 3

*f* *pizz.* *f* *ff*

*forte ed assai marcato*

*arco* *f* *p* *f*

Var. VIII.  
Andante.

*p* *sf*

*sempre legato ed eguale*

Violine.

Var. IX.

Adagio. *at libitum - recitando*  
sulla 4<sup>ta</sup> Corda

Var. X.  
Vivo.

*f* *su due corde*

sulla  
3<sup>a</sup> Corda

Var. XI. **Violine.**  
Poco lento, molto espressivo

*p pastorale* *pp*  
*rit.* *dim. assai*

Var. XII.  
Allegretto alla canzonetta.

*gaio* *sf* *ten.* *rit.* *f*  
*rinforz.* *p*  
*f* *lento* *ten.* *0* *rit. molto*

Var. XIII.  
Vivo.

*p leggero assai* *tr*



Violine.

The first section of the music is written for a single violin. It consists of four staves of music. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including accents (>) and a *mf* marking. The key signature has two sharps (F# and C#), and the time signature is 7/8. The music features complex phrasing with many slurs and ties.

Var. XIV.  
Celere e con equaglianza.

The second section, 'Var. XIV. Celere e con equaglianza.', is written for a single violin. It consists of eight staves of music. The notation is characterized by a dense, rhythmic texture with many sixteenth and thirty-second notes. The key signature changes to one sharp (F#), and the time signature is 6/8. The music starts with a *mp* dynamic marking. There are several dynamic markings, including accents (>) and a *mf* marking. The piece concludes with a final cadence.

Var. XV.  
Moderato.

## Violine.

*pizz*  
*mp*

Var. XVI.  
Andante.

*Con tenerezza grottesca.*

*calcando\*)*  
*mp*

*rit.*

*p* *rinf. molto* *ritard. molto*

Var. XVII.

*Adagio. con una grande tranquillità*

*trem.*

\*) *Calcando*, espressione usata da Paganini per indicare una grande pressione di suono dovuta più alle dita della mano sinistra che non alla forza d'arco.

*Calcando*, une expression, employée par Paganini, pour indiquer une grande pression du son, venant des doigts de la main gauche plutôt que de l'archet.

*Calcando*, eine von Paganini angewendete Bezeichnung zu einer besonderen Art der Tonverstärkung, die mehr durch den Druck der Finger, als wie durch den Druck des Bogens bewirkt wird.

Violine.

Violin score for the first section, measures 1-16. The music is written on four staves. It features a complex melodic line with many slurs and ties. Dynamics include *pp* (pianissimo) and *f* (forte). Performance markings include *allarg.* (allargando) and *rit. molto* (ritardando molto).

Var. XVIII.  
Mosso.  
*ferocemente, e sempre ff*

Violin score for Variation XVIII, measures 17-32. The music is written on five staves. It features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *ff* (fortissimo) and *f* (forte). Performance markings include *accel.* (accelerando) and *senza ritardare* (without ritardando).

Var. XIX.  
Vivo.

Violin score for Variation XIX, measures 33-40. The music is written on two staves. It features a simple melodic line with slurs. Dynamics include *p* (piano) and *lento* (lento). Performance markings include *Vivo.* (Vivo) and *lento* (lento).

Violine.

*rinf.* *p*

*espress.*

*pp* *pizz.*

Var. XX.  
Mosso.

arco

*ff con gran forza*

*sf*

*rall.*

Violine.

Andante. *quasi fantasia* *dolce* *Più lento.*

Allegro. *p* *stacc.* *tr* *marc.* *p* *mp* *dim.* *rit.*

Lento espressivo. *p* *dim. molto*

Violine.

*fp* Cadenza.

Vivace.

